

ABILITY, SAYS DAN FROMAN, NOT WIN SUCCESS ALONE

English Theatrical Companies Superior to Those of United States Because of Many Reasons.

GREAT CHANGES HAVE COME

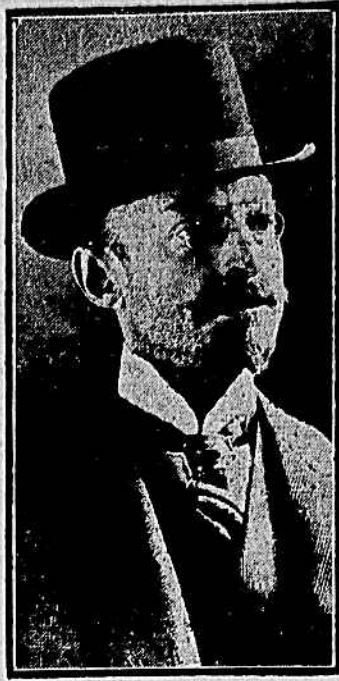
The Tragedian Macready Would Find it Difficult to Secure Engagement in Present Day.

By Percy Lindon Howard.

Passing upon the dimly lighted staircase leading from the stage entrance of Daly's Theatre to the office of Daniel Frohman, regarded in the world of art as the highest type of theatrical manager in the United States, a hundred memories rush with lightning like rapidity through the mind—Augustin Daly—his triumphs, his sacrifices for the art he loved, his keenness, his foresight, and withal his kindness to those less fortunate, all vividly are recalled. The very walls seem silent only because he has passed away from the busy throng. One feels as if he is entering a house of mourning. A sharp turn in the stairway, and you are on the threshold of the office where so many triumphs have been planned, so many disappointments suffered, and in silence your knock on the door intuitively is gentle—this is no place for bustling twentieth century hurried business calls. A kindly invitation to enter, and you stand inside the room, and in the presence of the august superior, the man who has left the stage—you face Daniel Frohman. He stands to greet you, tall, slight of build, plainly dressed. His eye is kindly but with a touch of sadness in it that tells you deep down in his heart, despite his triumphs, and spite the pomp and circumstance with which the mimic world does welcome him, there is something vacant—some great ambition unfulfilled, or some great suffering buried deep in a silence that never will be spoken. His desk is covered with letters and various papers, but all neat and well in order; no confusion, no attempt at business like display.

A fitting successor to Mr. Daly. At first you view the man as if he were liminal—he sits in Daly's chair, but soon you know he sits there by his right, by his intellectual force, that he is there by the whim of fate. He is because he is a fitting successor of the one who has gone before. The power of his personality is manifest at once. A minute's conversation and you know you have before you a man who has studied men—a man who delves below the surface, and who nature of the actor, and of human nature something good; a man who has patience with the foibles of humanity, and who finds reasons, and excuses for them. His mentality is broad—his reason deep. How strange to trace the history of this man, writing an office boy in the business rooms of the New York Tribune, as the lad who watched, perhaps in awe, the work of the man in whose steps he was destined to follow—Augustin Daly, when Daly was dramatic critic of a place, and a corner of the lower rung of the ladder always was his starting point, for when he had passed through a business and literary experience on the old standard, and later on the Graphic, his theatrical experience began in the small towns and villages of the South and West.

Mr. Frohman settled back in his chair with an air of resignation and asked what subject it was desired he should discuss. "Let us begin with the man himself, his broad sense, and his relative position in this country, and in England and France." "You open upon a vast field," said Mr. Frohman. "You see, I have no interests abroad. Several persons have attempted to urge me to one or the other, but I have refrained. I leave that to my brother. I have no desire to extend my own interests beyond this country. There is ample scope here. Art is Art All the World Over. The conditions that exist abroad, in some respects differ materially from those which obtain in the United States. We have first-class actors in the United States and there are many first-class actors abroad. In this it may be said there is little difference. And yet the results frequently are unlike to a marked degree. Art is art the world over. But a perfect dramatic presentation depends on the gathering of art into a complete whole, rather than on the exploitation of the individual artist. In this, England has a great advantage of us. The ensemble performances of the English in London, as a rule, are admirable. To equal them taxes our resources. Given a certain play for simultaneous production in both countries, it may be possible that in some characters we would display actors of much superior merit to any of the English cast. This has been frequently done, yet the English production as a whole might be individually a superior one. The average standard and appreciation of merit there are higher. And this is unavoidable. It is the outcome of geographical and other conditions over which we have no control. In speaking of England, we speak only of London, but in speaking of the United States we do not necessarily speak only of New York. This is a vast country, and we have more than one metropolis so far as theatrical productions are concerned. Many most important productions are made out of town. 'Stars' can open in Philadelphia, in Boston, in Chicago, or spend two or three weeks each in all of these cities. They come to New York later. Such a condition as this would not exist in England. There are no things produced out of London. It is not regarded as of importance except for a week's trial. The play, and, indeed, the player, must bear the hall mark of the great metropolis. Rarely does a purely provincial production reach London—that is, in the first-class houses. There are, however, a few provincial plays which reach a certain measure of success and finally appear in second-class theatres,



DANIEL FROMAN.

but they cannot be discussed in connection with the 'West End' drama. England's Country Actors' Hardships.

"The English provincial towns of importance are few, and the receipts do not warrant the outlay necessary to produce first-class results, nor can managers touring the provinces afford to pay the salaries of first-class actors and actresses, especially if they do not carry with them a play having the endorsement of London with which to appeal to the theatre-goer. The best salaries are paid in London; the best salaries here are paid outside of New York. Consequently there is congestion in London, and as a result, a provincial actor secure a metropolitan engagement. There is so much talent within the city that there is no necessity to draw from the provinces, even if the provincial actor be of more than average ability. Yet both London and New York experience a certain difficulty in finding leading actors of both sexes. They are quite rare. In brief, everything in the art world of England is concentrated in London, and it remains there, except for short periods of time, when the first-class London companies visit a few selected cities in the provinces, such as Manchester, Liverpool, Edinburgh, Glasgow, Birmingham and one or two other places. Here conditions are entirely different. We cannot afford to keep in town the actors we make. When we present some promising man or woman in several first-class plays, a few years, putting them in parts to which they are peculiarly adapted, and they gain a more or less local reputation, they leave us because of the great demand for young and clever artists needed to travel at the head of companies through the country. The salaries they can secure are far bigger than we can afford to pay them in any local ensemble company. This condition, while beneficial to the individual actor in some instances, redounds to the discredit of our city as an art center. "The company is far less the thing than the play. We may have as many clever actors and actresses here as are in England, but they are scattered. Consequently we cannot always create an ensemble as perfectly as the managers can in London, where there is an abundance of local material to choose from. We cannot keep the artists under the one roof as they do there."

English Actors Are the Best.

"Do you think the American actor superior to the English actor?" "I think generally the average English actor is the better of the two, because of his environment and opportunity. The artistic atmosphere there is superior to ours. In fact, we have none except that offered by the clubs. In England art and politics are the ruling passions. First politics, then art. In France first art, then politics. In America, business comes first, though we are striving very hard to let the world know it mistakes us when it supposes business is everything with us. But we have some art. Our trouble is it is scattered. It is not a fetish. We have actors here equal in ability to the best of the English dramatic stock, and several better, and we also have proved that the application of business methods to dramatic affairs does not mean the strangling of art in its purest sense, but rather encourages, develops and sustains it."

Box Office is the Final Judge.

"Ability will not carry an actress to success."

"Not alone. It is necessary to success,

THALHIMER'S, Fifth and Broad Streets

Give the Public the Values

And the Public Will Give You Their Trade. We follow out this belief in a powerful practical manner always, especially so all this week; but the sooner you shop the better you shop.

Women's Stylish Suits & Dresses

Bargains That Will Be Snapped Up Quickly by Successful Shoppers.

Ladies' Tailor-made Linen Suits, Blon, trimmed with eyelet embroidery, collarless and sailor collars, kimono sleeves, full skirted skirts, at \$8.48 and\$10.00

Women's Shirt Waist Suits, made in 5 different styles. Some of lawn, others linen, and all are elaborately trimmed with lace and hand embroidery. The skirts have an embroidered panel down front. Others have tucks. They were made to sell for \$6.00. Our price for Monday, special\$2.98

Women's Fancy Dresses, suitable for afternoon and evening wear. Made of fine French mull, with entire front of Valenciennes lace, shirtings and d. tucks. Skirt is trimmed to match waist, \$3.98 to\$10.00

Second Floor. They're elegant dresses from every point of view, and had it not been that we



bought them at immense concessions in price, we would never be able to offer them to you at these extraordinarily low prices.

Women's Shirt Waist Suits, made of plain white linen and white lawns, chambrays, etc.; trimmings are plaits and tucks; tallly made sleeves and pretty stock collar. Skirts are trimmed to match waist; a complete range of sizes; value \$4.98, Monday\$2.50

Women's Shirt Waist Suits, made from butcher linen, lawns, etc. A lot of manufacturers' samples and odds and ends regularly sold at \$2.50 to \$7.50. About ten styles to choose from. \$3.98

Women's Most Popular Frocks and Skirt Suits so much in demand. The coat is a box plaited effect; large box plaited sunburst sleeve. Skirt plaited style; all sizes; Monday\$5.00

White Goods at Tempting Prices

Remarkable values are the rule here every day, but this Monday's offerings are extraordinary. Our White Goods store has been largely restocked and rejuvenated lately, and you will now find it just a little ahead of any point of variety. Hints of the bargain prices which will bring the people here from every point of the compass:

French Lawn, 40 inches wide, for waists and suits; regular price 15c yard; special at20c

White Sheer Organdies, 27 inches wide; regular price 20c yard; special at 12 1-2c

Sheer India Linon, 36 in. wide; regular price 12 1-2c yard; special at8 1-3c

White and Colored Tulle, 60 inches wide; regular price 15c yard; special at10c

Dotted Swisses, all size dots, in 12 different patterns, 25c value, for yard, 12 1-2c

Irish Linen Finish Cannon

Cloth, 36 in. wide; for suits and skirts; regular price 25c a yard; special at16 2-3c

Leno Stripes, 27 inches wide; regularly 19c yard; special at12 1-2c

French Organdies, 66 in. wide; regular price 25c yd.; special at16 2-3c

Sale White Skirts

It is a season of White Skirts, and we are prepared to meet your wants. \$1.00—Cannon Cloth Skirts, nine gored full skirted, at\$1.00 \$1.48—Linen Finished Cannon Cloth Skirts, in appearance and laundering, same as linen skirts; two models, in the box plaited and fifteen gored skirted effect, at\$1.48 \$1.08—Linen Finished Cannon Cloth Skirts, nine gored, trimmed at bottom with clusters of fan plaits, perfectly tailored,\$1.08 Black Polka Dot Duck Skirts, several new models at \$1.00, \$1.25 and\$1.48 Irish Linen Skirts, well tailored, perfect fitting, umbrella and skirted models, \$2.48 to \$5.00.

White Mohair and Serge Skirts, in fashion's favorite models, \$5.00 to\$15.00

New Kimonos Again

The garment for comfort and ease within the reach of all. 50c—Short Kimonos, white lawn, with Persian borders, also fitted dressing sacques, sailor collars and kimono sleeve, trimmed with Val lace. 75c—Square Neck Kimonos, white lawn, Persian trimming, shirred shoulders, full kimono sleeve. \$1.00—Full Length Kimonos, white lawn, with borders of light blue, pink and polka dot effects. \$1.48—Short Crepon Kimonos, all the light shades, Persian borders. \$2.48—Full Length Dotted Swiss Kimonos, trimmed with Val lace.

Women's Sheer Lawn Waists

ATTRACTIVE MODELS AT TWO TEMPTING PRICES. The Waist store specializes two dainty Lawn Waists for to-morrow, which at the popular prices quoted, are values of a most pronounced type. You will not be amiss by supplying yourself with two or more of these models.

Women's Sheer White Waists, entire front designed and made of Swiss eyelet embroidery, lace insertings and French tucks, attached collar and sleeves, finished with lace insertings and lace edge.\$1.00

Women's Fine White Lawn Waists, neat and popular model, entire front made of all-over openwork, Swiss embroidery, side plaits and hemstitching, plaited back, newest sleeves finished with deep tucks and hemstitched cuffs, stock collar and bow tie.\$1.50

but will not command it. We must have in addition charm, personal magnetism, a general fitness for the character essayed, in appearance and temperament. I have known many good actors, who never have succeeded. Frequently you may hear one say, 'How is it that so-and-so gets along when I cannot, yet I am the better actor?' and often this is true. The audience as well as the demands of the role must be taken into consideration. The speaker may be correct, and yet the actor, and we know it, but the audience may not be in sympathy with him. He is not perfect; hence, the failure."

"Then the box office is the final judge?" "Yes. Most of the time it is bound to be."

"When managers adopt the principle of finding actors possessing the peculiarities of the characters they are destined to portray, is this not the display of their own personality through the medium of the actor or actress? Acting surely must be the presentation or simulation of that which we are not."

"The manager is engaged in the presentation of a play. He must put before the public a representation of the life the author has evolved. He cannot do more than secure talented actors who are chosen for their parts because of their natural and temperament fitness, to essay them, but he demands also that they shall be artists."

"Do you consider it possible for the actor to simulate that emotion he never has experienced—can he possibly display correctly a passion or a human suffering with which he is totally unfamiliar?"

"Yes, if imagination and the dramatic instinct be there—the instinct that puts one in close touch with human nature. The young girl with this quality is most vividly to simulate the absorbing play of her parts because of her emotions she never has experienced in life. Indeed, in some characters better results are obtained in this way. Take as an example the innocent girl playing the character of the wanton. Her performance will be more refined than the performance of a woman who is familiar with this type of life. The coarseness will be missing, the repulsive element omitted. It is an aesthetic and vivid study. It may lack coarseness, but may be realistic but not artistic."

"But will it hold the mirror up to

nature?"

What Our Plays Ought to Be.

"The stage should not be a mirror reflecting that which is low and bestial, even though it be true to nature, but show only that which is true and noble; it should idealize; it should teach a lesson; it should show vice, not as it is, but as a means to virtue, as a contrast to its disadvantages. All life is a striving, a struggle, to the attainment of an ideal. The happiness of the human race is conserved by virtue; it is disrupted by vice. This struggle is inherent in human nature, and the play that holds together harmoniously the human family are those which involve the simple ethics of right and wrong, of good and evil. Plays should illustrate these elements, because every human being is concerned in the proposition that involves the right of each to live, and to the pursuit of happiness. And too often 'happiness' is acquired at the expense of another's well being."

"Men were made to play, but they are made to suffer. If all men and women were made good—if the struggle I speak of were eliminated out of life—there would, strange as it may appear, be no use in living. But these are ordinary metaphysical truisms."

"The strongest quality to develop in the drama is not the diseased body, but the misshapen soul, wherein is involved the pathos of human suffering, self-sacrifice, that leads to virtue—to what is right."

He Does Not Believe in the Problem Play. "Then you do not believe in the problem play?"

"No. It serves no purpose. I repeat, each play should be ennobling in its effect."

"And Othello, Richard III, Camille, Zaza?"

"All have their moral lesson correctly told. Had Camille lived, had she not explained her sin against the moral code by atonement, the play never could have endured. Othello, though the pure Desdemona meets destruction, distinctly points out to us the effect of an evil mind and ill-poised passion, while Richard, even though it be only the presentation of a page of history, has its moral effect as strong as any play, because the ultimate end is in the destruction of his hopes."

"How is it that Shakespeare spells ruin in New York, Mr. Frohman?"

"He does not. It would spell ruin if it were continuously presented. The age is such that we cannot stand too much of the serious, thoughtful, and the classic drama. The people look for recreation, for a lighter character. Hence the vaudeville houses, and many silly clowning farcical comedies, so-called, and the musical plays. But we could put Shakespeare on with profit for limited runs—if we had the actors to play the parts. The people have not changed. The same complaints were heard at the time of Elizabeth, when on every hand was heard the cry: 'Why do the people flock to the bear gardens when the classic drama remains unattended?' But we have few great actors who can play the classic drama."

"Are the geniuses?"

"The last we had was Edwin Booth, unless we may call Joseph Jefferson a genius. In Jefferson for instance, we have a striking example of the powerful personality of the man. He surrounds this Rip Van Winkle with a charm and magnetism that the people sympathize with, are fond of him. He is a drunkard, a ne'er-do-well, a tramp, who neglects the wife, that devotes her days to constant toil, while her bearded husband spends his time and her money in drunken frolic."

"A man whose love is lavished on his dog. Jefferson makes us like this man against all our sense of reason, and in spite of our moral code—this is genius."

When the Actress Ought to Marry. "Do you think an actress ought to marry?"

"Yes. But not before she has mastered her profession. Not until she has spent some years in study. But she should marry a man whose business interests are outside of her profession. If she does, then her interests and thoughts are naturally distracted from her work, and the result is a failure of the highest development in her art. With an actor it is different. It is not so detrimental to success for actor to marry a woman in private life."

"How is it that the American playwright has failed?"

"He has not failed. He simply has succeeded as generally as we should like."

THOUSANDS OF YARDS OF POPULAR

Wash Dress Fabrics

ON Sale Monday at the Lowest Prices Ever Advertised By Any Richmond Store for Equal Qualities.

The biggest, most comprehensive, most interesting event of the kind announced this season. A sale that ought to send thousands of eager shoppers flocking to the Thalhimer store to-morrow. In addition to the displays in the regular Wash Goods sections we will have adequate representations in the main aisle.

Coming just as a time when hot weather is making itself daily more pronounced and the necessity of cooler clothing more emphatic, it is a sale which will be hailed with much enthusiasm. But for the fact that spring was so long delayed, and several manufacturers much overstocked, these wonderful bargains would not be at all possible.

Printed Organdies. — This season's very latest printing, fine quality; same designs are shown in 15c imported goods, at yard10c

Linen Finish Chambrays. — A fine dress quality in all the new vigereaux effects, at yard10c

Four cases of best quality Light Prints, that always sell 6 1-4c, for, yard5c

10c Striped Gingham, 4c 100 pieces of fine Dress Gingham, good 10c quality, for, yard4c

One lot of 12 1-2c Percales to be closed out at, yard8 1-3c

Printed Mercerized Foulards. — A reproduction of the all-silk printed satin foulards; regularly 20c, at, yard12 1-2c

At 1-3c Fine Sheer Figured Organdies, now 5c yard.

At 8 1-3c — Fine Quality Dimity, tinted and white grounds, printed with floral designs in desirable colorings.

At 10c—Silk Finished Shepherd Checks, checks of four sizes, in black and white; an excellent fabric for outing suits and children's dresses; advertised by others at 12 1-2c a yd.

At 10c a yard—Mercerized Panama, another permanently lustrous fabric, of which we have sold thousands of yards this season; shown in black, gun metal, navy, cadet brown, pale blue, pink, gray, red and mode.

Exquisite Parasols

THE VERY LATEST STYLES AT MOST SPECIAL PRICES. Children's Parasols, in white China silk, light blue, pink; also dark shades; pretty Dresden effects and white, with colored hemstitched borders; sizes 12-inch to 18-inch; splendid values, 50c to\$1.25 At \$1.50—China Silk Coaching Parasols, 22-inch, with hemstitched border, enamelled handles.

At \$2.00—An Elaborate Collection of China Silk Coaching Piece Dyed Taffeta, White Linen and Pongee Parasols, some with stripe border, others hemstitched, some tucked; in fact, all the newest styles in the wanted colorings, with natural and enamel sticks, in 20 and 22-inch sizes.

\$2.50—China Silk 22 Taffeta and Grosgrain Parasols, with striped taffeta borders, hemstitched, veiling ruffles and tucks, open work border, enamel and natural handles, in black, white, green, blue, reseda and all the leading shades.

Linen Parasols, with natural wood and enamelled handles, plain hemstitched borders; also trimmed with borders of handsome embroidery, \$1.50 to \$3.00. Just received 500 new Umbrellas, 20-inch, with natural wood, bone, silver tipped, ebony and bone handles; not one in the lot worth less than \$1.50; some values as good as the kind you buy at \$2.50. We have divided them in two lots at \$1.00 and \$1.50

Women's Summery Underwear

PRICES THAT BREAK ALL LOW RECORDS.

We have received from one of the leading manufacturers of superior Muslin Underwear 1,000 articles of such excellence that, at the prices named there will be an immediate and incessant demand to-morrow. The various garments are attractively trimmed with lace or embroidery.

Women's Gowns of lace and embroidery trimming; regular prices would be 78c to \$1.50; special, 49c, 75c and98c Women's Petticoats of good quality cambric, umbrella flounce of cambric; others trimmed with lace and embroidery; extra dust ruffle; regular prices would be 75c to \$1.50; special, 48c, 75c and98c

Women's Drawers; lace and embroidery trimming; regular prices would be 59c to 98c; special, 35c, 50c and75c Women's Corset Covers; round neck prettily trimmed with lace and embroidery; regular prices would be from 48c to 75c; special, 38c, 49c and59c

An All-Linen Fancy Crash Suiting

which has never been seen in the city before for less than 35c yard, we offer in three colors, viz.: Blue, gray and tan at 16 2-3c per yard. These constitute one of those fortunate opportunities which frequently fall to our lot. Each piece contains about 50 yards, and when sold cannot be duplicated; also in same purchase a small lot of Brown Linen Batiste, the 25c grade, for, per yard12 1-2c A beautiful soft, pliable Linen Sheet, 2 1-2 yards wide, at, yard89c None better made for \$1.00.

We show in three styles of open work the best line of Squares and Scarfs to be found in the city and at low prices. Squares 9x9, 12x12, 18x18, 30x30; Scarfs, 18x27, 18x36, 18x45, 18x54 A full line of Towels, 5c up and Crashes for kitchen and rollers, 5c to16 2-3c Linen Tracking, 14 to 24 inches.

Bathing Suit Sale

Our entire stock of Bathing Suits to be closed out regardless of cost. \$6.48 Suits reduced to\$3.98 \$4.98 Suits reduced to\$2.98

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Waxene, Floor Wax, Brushes, Etc.

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1419 E. Main Street.

'PHONE 399.

"Poor Macready—hard to get a follow-

ing," and yet we see these perrivig

putted fellows tear a passion to tatters,

very rag, to split the ears of ground-

lings, who for the most part are capable

of nothing but inexplicable dumb show

and noise."

But Mr. Frohman spoke the truth.

ONCE AGAIN WE SAY
HOMBRUCO!
The Beer of Excellency,
PRODUCT OF THE
Home Brewing Company
Your Home Industry is Deserving of Patronage.

We believe that a trial will convince you that we can produce at home as good a beer as anywhere in the country.